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WILLIS
NOBLE

ELIZABETH
McBURNLEY

WALTER HALL
EDWARD JOHNSON BUILDING
UNIVERSITY OF TORONTO
FRIDAY, SEPTEMBER 19, 1975.
8.30 P.M.

Sonata in G major, op I, no. 12

Benedetto Marcello

Largo

Allegro

Adagio

Allegro

ELIZABETH McBURNEY, FLUTE; WILLIS NOBLE, ORGAN

Born at Venice in 1686 to patrician parents, Marcello was distinguished both as a composer and a writer. His most noteworthy legacy consists of the expressive 'Estro poetico-armonico', a collection in eight volumes of fifty psalms.

He was also a skillful creator of various instrumental pieces including the intimate Sonatas for Flute or Violin Continuo.

Concerto del Sigr. Meck

Johann G. Walther

Allegro

Adagio

Allegro

WILLIS NOBLE, ORGAN

It was probably the scholar and early compiler of a dictionary of music J.G. Walther, that first introduced his colleague and distant relative J.S. Bach to write keyboard concertos. Walther's sixteen organ transcriptions maintained the clarity of texture and form found in the Italian models, utilized manual changes to keep music tutti-soli style intact, and still created worthy new organ music with a minimum of changes.

Suite in G major, op 35, no.2

Joseph Bodin de Boismortier

Prelude

Bourrée

Musette en Rondeau

Gigue

Rigaudon I & 2

ELIZABETH McBURNEY, FLUTE

Joseph Bodin de Boismortier (1691-1755) lived in Paris at the same time as Jean-Marie Leclair, but represents the popular rather than the cultivated aspect of French rococo art. He composed principally chamber music for 'amateur' players, the flute being his favourite instrument.

The Suite in G major combines a French grace and sweetness of melody with a perfect clarity of form and abundant tasteful decoration.

to no. II in A minor (G.93)

C.P.E. Bach

Andante
Largo
Allegro

ELIZABETH McBURNEY, FLUTE; PENELOPE CLARKE, FLUTE; WILLIS NOBLE, ORGAN

In spite of a rather stifling musical atmosphere at the court of Frederick the Great, C.P.E. Bach composed much chamber music while in the King's service. The A minor Trio displays some distinctive features which are often referred to collectively as the 'Empfindsamer Stil', literally, sensitivity or sensibility.

Within the work are a variety of subtle nuances and sentiment, often rapid succession, and with short and dynamic rhythmic patterns that change frequently.

INTERMISSION

Orchestra da Chiesa

Frank Martin

ELIZABETH McBURNEY, FLUTE; WILLIS NOBLE, ORGAN

Like many of his compatriots, Martin reflects in his art the twin cultural heritage of Switzerland. Martin's sonorities often suggest comparisons with Debussy, Ravel and Roussel. The Germanic influence, despite the use of serial technique, was J.S. Bach.

It was Ernest Ansermet's enterprising musical programs in his native Geneva that introduced Martin to twentieth century music; it was also Ansermet that did much to disseminate Martin's music.

Organ Fantasia

Otto Joachim

WILLIS NOBLE, ORGAN

The Organ Fantasia was completed in 1961," writes Otto Joachim. "It is a free fantasia in the twelve tone idiom, designed to exploit the possibilities of the organ. The occasional quotation of B.A.C.H. (with transpositions and inversions) is just a small tribute to the great master. These notes are chosen at random from the 'row', and are included in the 'row' itself."

Score for Solo Flute (1971)

Toru Takemitsu

ELIZABETH McBURNEY, FLUTE

The work is dedicated to the French flutist, Aurèle Nicolet. It encompasses both Eastern and Western musical traditions. Some of the techniques employed are followed by flute players in the Japanese

Moh Drama, and in playing the shakuhachi. Other techniques include new fingerings for chords, and variations in pitch and tone colour. An air and contact microphone are used to pick up voice and breath effects.

Dialogues for Flute and Organ (Commission première)

Gary Hayes

ELIZABETH McBURNEY, FLUTE; WILLIS NOBLE, ORGAN

The Walter Hall organ has been acquired with generous assistance from many sources: a large matching grant from the Audrey S. Hellyer Charitable Foundation; substantial support from the Atkinson Charitable Foundation, the E.W. Bickle, Jackman and Laidlaw Foundations, the Toronto Chapter of the Royal Canadian College of Organists, and the University of Toronto's Varsity Fund; and many donations from corporations and private individuals.

The total cost of the instrument was \$80,000, of which about \$55,000 has been subscribed. Further donations are welcome and are tax deductible. Cheques should be made payable to "Varsity Fund, Organ Account," and sent to: Faculty of Music, Edward Johnson Building, University of Toronto, 80 Queen's Park Crescent, Toronto, M5S 1A1.

Next Event: Thursday, October 9, 1975 at 8:30 p.m.

Musicians and Dancers of the Burmese National Theatre